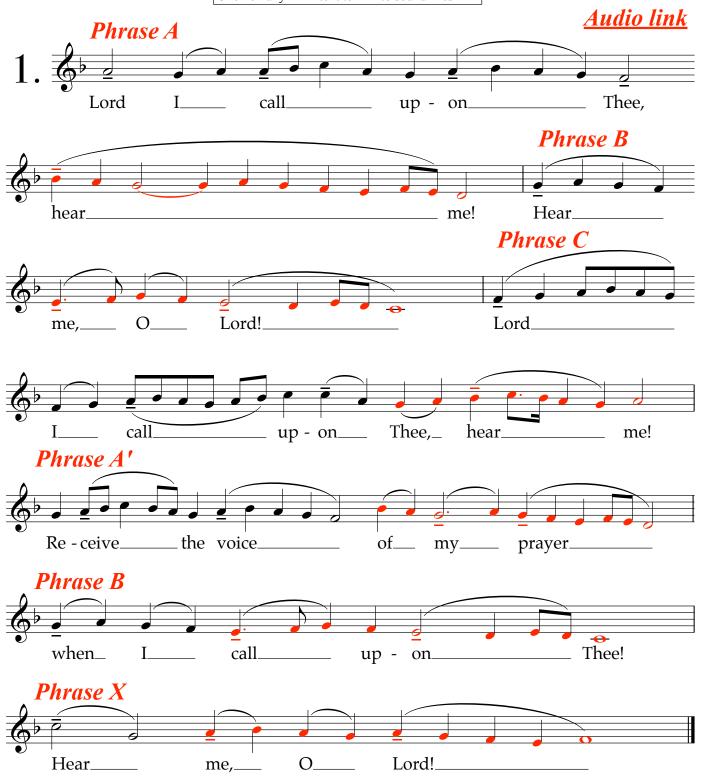
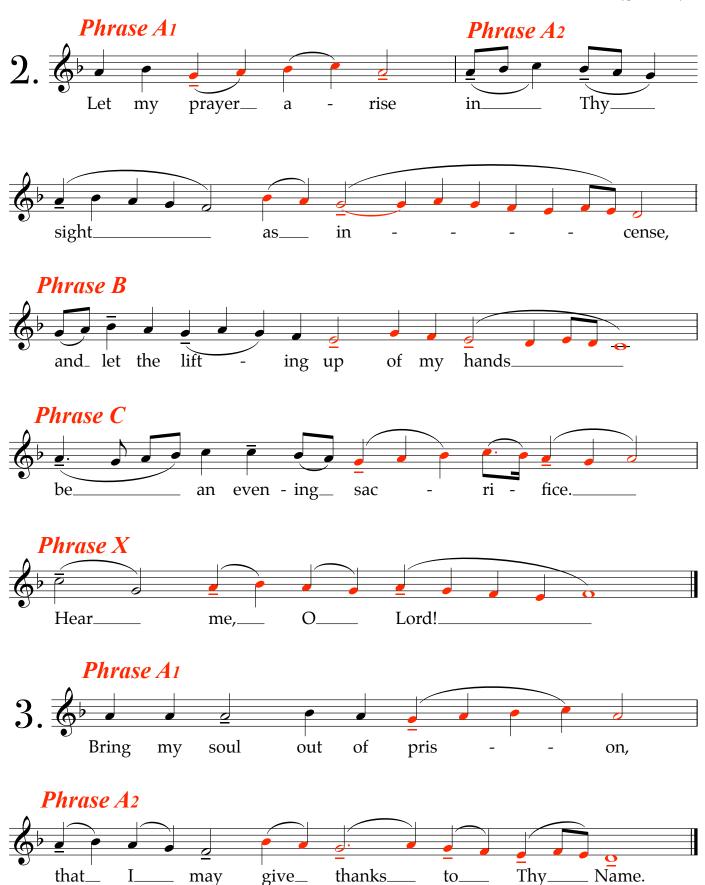
Tone 3: Melodic Type 1a

<u>SERBIAN OSMOGLASNIK - TONE 3</u> <u>VESPERS</u>

Lord I Call Upon Thee

Cadential structure highlighted in red noteheads. Click on any RED text to link to sound files





Common variant for Phrase 'A' ending:



Common variant for Phrase 'B' ending:



Common variant for Phrase 'C' ending:



Common variant for cadential Phrase 'X' ending:



Phrase 'D' example (from the Tone 3-Dogmatikon)



Tonal Analysis: The Tone 3 - type 1a melody is used for the "Lord, I Call" and for "The Praises" and for any other hymn where the Slavic term "Samoglasen" (Greek "Idiomelon") would be specified. The Tone 3 - type 1a melody differs from its type 1b counterpart (see Troparion) only in the degree of elaboration, with the former being more melismatic and the latter more syllabic. As such, the following tonal analysis reads essentially the same as that for the type 1b melody.

The Tone 3 type-1b melody has a wider gamut than most other melodic types and spans the full major 9th from C below the tonic F, to the D a 6th above the tonic. It also exhibits much greater tonal variety in terms of its phrase endings than most other melodic types, with endings on D, C, A & F. The opening phrase will always starts on the mediant A, and depending on the hymn text will either end on an A or will continue down to the pitch D with the characteristic phrase ending shown in the "Lord I Call" on page 1. The reason for this is that the 'A' phrase in the "Lord I Call" melody as actually a composite of two phrases. This important feature is discussed in the Structural Analysis on the next page. Although the distinctive 'B' phrase in the preceeding examples may not occur in certain types of hymns, where it does occur it invariably begins on a supertonic G and always ends with the descent to the low C. The lengthy phrase 'C', also a composite phrase, may begin on the tonic F or on the mediant A, but will aways feature the distinctive ending on the pitch A. The 'D' phrase, where it occurs, will typically start on a G and ascend to a strongly emphasized high C or D. This phrase will typically end on the mediant A, however, it may also serve a pivotal function an fold back into an 'A' phrase with a descent to the pitches F and then D. The 'D' phrase does not occur in either the "Lord I Call" or "Let My Prayer Arise", but it can be found in #5 & #7 of the on-line Serbian Osmoglasnik and also in #9 - the Dogmatikon. For the readers reference we have included an example of the phrase 'D' above. The cadential phrase 'X' can begin any number of ways but will always emphasize the pitch C before progressing to the cadential pitch F through a neighboring leading tone E.

Harmonizations of this melodic type traditionally treat the varied phrase endings as modulations or tonicizations of the respective pitches D - the relative minor, and C - the dominant, with everything else functioning in F major. The opening phrase could begin with F or D as an ison and end with D, but would have to shift to C at the end of phrase 'B', and back to F for the duration of the hymn.

Structural Analysis: With the exception of the kontakia, Tone 3 possesses only one basic melodic type. The distinction between the melodic type 1a and 1b is primarily in the degree of elaboration, with 1a being more elaborate or melismatic. Although this distinction is rather marginal and even vague at times, a case for it can certainly be made when comparing the "Lord I Call" melody with that of the Troparion. Tone 3 type 1 (a or b) is without a doubt one of more structurally varied and complex of the Serbian chant melodic types. Part of this complexity is due to the sheer number of varied phrases (as many as five). Another reason, however, lies in the fact that it also contains a number of composite phrases single phrases that can be split up and treated as two discrete but complementary phrases. In a typical analysis of phrase relationships such composite pairs would be analyzed as two contrasting phrases (i.e. A, B). However, for purposes of showing this composite relationship the reader will see the designation (A1, A2) as an illustration that the two phrases are often treated as components of a single composite phrase within that melodic type. This feature may be observed by comparing the opening phrase of "Lord I Call" against the two phrases used two open "Let My Prayer" or the verse "Bring My Soul." The contrasting but complementary phrases A1 and A2 are in effect composited in the phrase 'A' of "Lord I Call." The phrase 'C' also features a composite structure and is occasionally rendered as two contrasting phrases C1 and C2 (see Table I - stichera). As with the Tone 3 - type 1b melodies of the Troparia and Aposticha, the composited 'C' phrases are consistently used to begin the stichera, while the 'A' phrases are used for the verses. A closer examination of Table I shows that C, A, B, X or more specifically C1, C2, A2, B, X is the most common form. Looking at the litiya for Palm Sunday (below) we can see that for a very long hymn text the phrase order C1, C2, A2, B can be recycled. Clearly the slightly more anomoulous 'D' phrase is used for variety or for contrast, particularly in longer hymn texts.

TABLE I: Tone 3 - Type-1a Phrase Structures	
from the on-line Serbian Osmoglasnik: Tone 3 (pg 83)	
1. Lord I Call	
2. Let My Prayer arise	A1, A2, B, C, X
3. Bring my Soul (verse)	A1, A2
By Thy Cross (stihir)	
4. The Righteous (verse)	A1, A2
All has been Enlightened (stihir)	C1, C2, A2, B, X
5. Out of the Depths (verse)	A1, A2
I Glorify the Power (stihir)	
6. Let Thine Ears (verse)	A1, A2
We Bow Down in Worship (stihir)	C, A, X
7. If Thou, O Lord (verse)	A1, A2
We Praise the Savior (stihir)	
8. For Thy Name (verse)	A1, A2
My Soul has Trusted (stihir)	
9. GloryNow	
Dogmatikon	C, A, B, C, D, D', A2, B, C, X
28. Let Every Breath Praise	A, B, C, X
all verses	A1, A2
(from the Anthology of Serbian Chant vol 2: pg 201)	
(at the litiya for Palm Sunday)	
GloryNow	,
Six Days Before the Feast	C1, C2, A2, B, C1, C2, A2, B, C1, C2, D, A2, B, X

Performance Suggestions: The Tone 3 type-1a melody should flow at a moderate tempo with the half-note receiving the basic pulse and with the quarter-notes felt metrically in groups of twos or fours, following the accent patterns of the text. Stress marks have been appended to noteheads where appropriate to serve as an aid in performing the chant. Cadential structures have been highlighted in red; these structures, together with the variants illustrated on pg 3, should be adhered to as closely as possible. The examples on **Table I** should be studied, sung and familiarized before proceeding to the exercises below.

Exercise 1: Memorize the "Lord I Call" melody, then try adapting the following pointed text using the phrases indicated at the points suggested. Try to preserve the distinctive cadential formula within each phrase, and try to observe the stress patterns of the text. After you've sung it a few times, compare your work to the setting found on <u>pg 85 of the Serbian Osmoglasnik</u> on-line.

 C_1 C_2 A_2

By Thy Cross, O Christ our Savior,//death's dominion has been shattered,// the Devil's delusion destroyed!//

B X

The race of men being saved by Faith, // always offers Thee a song!

Exercise 2: Using the following form - verse A1, A2; stihir C, A, B, X - try pointing the verse and stihir below from the praises and then singing it. After you've tried it a few times compare your work to the version found in the <u>on-line</u> Serbian Osmoglasnik on pg 107-108.

Verse:

To execute on them the judgement written: This glory is for all his saints!

Stihir:

Come together all you people and know the power of the dreadful secret; for Christ our Savior the Eternal Word,

has been crucified for our sake and was buried willingly. And has risen from the dead to save all.

To Him let us bow down in worship.

Click here to access audio and pdf's for the "Lord I Call" stichera and Dogmatikon in the 8 Tones in both English and Church Slavonic.